

# Journal of the Royal Society of Arts

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FRIDAY, 21ST JUNE, 1957

VOL CV

## *AWARD OF THE ALBERT MEDAL FOR 1957*



With the approval of His Royal Highness the President, the Council has awarded the Albert Medal for 1957 to Sir Christopher Hinton, F.R.S., 'for his outstanding leadership in nuclear power development.'

Sir Christopher Hinton, who was born in 1901, had six years' experience as an engineering apprentice with the Great Western Railway before going up to Cambridge as a scholar of Trinity College in 1923. After a distinguished career

at Cambridge, in 1926 he joined the staff of Imperial Chemical Industries (Alkali) at Northwich, being appointed Chief Engineer there in 1931.

From 1942 he served with the Ministry of Supply as Deputy Director-General of the Ministry's explosive factories; and when, after the end of the war, the Ministry was made responsible for the development of the United Kingdom Atomic Energy Programme, Sir Christopher met his greatest opportunity. The period of eight years when he was in charge of the production side of the Ministry's Atomic Energy Division saw the construction of the British Experimental Pile at Harwell, the first United Kingdom production factory at Springfields near Preston, the plutonium factory at Windscale in Cumberland, and the gaseous diffusion plant at Capenhurst in Cheshire. The design of these factories raised entirely new and very complex technical and scientific difficulties; that they were overcome was largely his achievement.

In 1951 Sir Christopher was knighted, and in 1954 he was elected a Fellow of the Royal Society. In the same year he was appointed a member of the newly created Atomic Energy Authority, and Managing Director of its Industrial and Power Group. The work which has brought him most clearly to public notice is that concerned with the use of nuclear energy to provide power. From the technical point of view, the outstanding event of 1956 was the full functional operation of the world's first nuclear power station at Calder Hall, opened by Her Majesty The Queen on 17th October. The successful application of the great discoveries made in this sphere in recent years has been above all due to the energy and vision of Sir Christopher Hinton.

#### CAPITAL FOR SCIENTIFIC DEVELOPMENT

A small number of tickets are still available for the Conference to be held at the Society's House on 27th June (see the last issue of the *Journal* for details).

#### ANNUAL GENERAL MEETING

The Council hereby gives notice that, in accordance with the Bye-Laws, the two-hundred-and-third Annual General Meeting, for the purpose of receiving the Council's Report and the Financial Statements for 1956, and the election of officers and the amendment of the Bye-Laws, will be held on Wednesday, 26th June, 1957, at 3 p.m., at the Society's House.

(By Order of the Council)

KENNETH WILLIAM LUCKHURST,  
*Secretary.*

#### PROPOSED AMENDMENTS TO THE BYE-LAWS

Below are listed the amendments to the Bye-laws which will be proposed at the Annual General Meeting. It will be noted that, except for the proposed amendments to the Financial Sections (that is, to Bye-laws 4, 5 and 18), few amendments of substance are proposed. In general the purpose is to bring the Bye-laws into line with developments which have already taken place.

In each case are given (a) (in square brackets) a statement of the reason for the proposed changes; (b) the proposed amended text or verbal amendments; and (c) (again in square brackets) the text of the relevant passage of the Bye-law as at present. In the cases of Bye-laws 4, 42 and 43, the extent of the change proposed is also indicated by italic type.

[BYE-LAWS 4, 5 and 18: to bring the financial administration and control into line with present-day conditions.]

*Bye-law 4: All moneys, except investments, and except a sum not exceeding one hundred pounds for petty cash expenses, shall be kept at the bankers of the Society, in the name of the Corporate body, and except as provided hereunder payments thereout shall be made by cheques on such bankers, signed by either of the Treasurers, and countersigned by the Secretary, for the discharge of such liabilities of the Society as shall severally exceed twenty-five pounds. A subsidiary banking account may be maintained at the Society's bankers and in the Society's name, by cheques signed as aforesaid by either of the Treasurers and countersigned by the Secretary, and used for the following purposes only, viz.: the payment of cash wages, the purchase of postage and National Insurance stamps, and the payment of accounts severally not exceeding twenty-five pounds, the cheques for payments on such subsidiary account being signed by the Secretary and countersigned by the Accountant.*

[The present Bye-law does not include the words 'except as provided hereunder', nor the concluding sentence, 'A subsidiary banking account . . . Accountant', and the last three words of the first sentence are 'exceed five pounds'.]

*Bye-law 5: All cheques drawn on the Society's main account shall be authorized or confirmed by the Council.*

[No cheques shall be drawn without a vote of the Council.]

*Bye-law 18: The accounts shall be audited annually by a paid professional Auditor, to be appointed by the Council.*

[. . . shall be audited quarterly . . .]

[BYE-LAWS 14, 15 and 16: to meet the situation brought about by the creation of the new post of Deputy Secretary.]

*Bye-law 14: line 2<sup>1</sup>: delete 'an Assistant Secretary' and substitute 'assistant Secretaries'.*

[There shall be a Secretary, and if in the opinion of the Council necessary, an Assistant Secretary . . .]

*Bye-law 15: line 1: delete 'Assistant Secretary' and substitute 'assistant Secretaries'.*

[The Secretary and the Assistant Secretary shall be appointed by the Council . . .]

*Bye-law 16: line 1: after 'Secretary' insert '(or, where delegation of one or more of the following functions may be necessary, of his deputy as authorized by the Council)'.*

[It shall be the duty of the Secretary, subject to the direction of the Council, to conduct the . . . correspondence of the Society . . .]

[BYE-LAW 24: to meet the situation created by the change from a weekly to a fortnightly *Journal*.]

*Line 4: delete 'fourteen' and substitute 'twenty-one'.*

[Notice of every Annual General Meeting . . . shall be given in the Society's *Journal* . . . at least seven days and not more than fourteen days previously to the holding thereof.]

<sup>1</sup>These references are, of course, to lines of the Bye-laws as printed in the current booklet published by the Society.

[BYE-LAW 42: to cover the present arrangement whereby ordinary meetings are held in the afternoon, and also the inclusion of a variety of meetings.]

Line 2: delete 'evening'.

Lines 5 and 6: delete 'or of any other special Sections' and substitute 'and all other meetings or series of meetings which the Council may from time to time arrange'.

Line 8: delete 'the' before 'Meetings' and substitute 'such'; delete 'of such Sections'.

[*'There shall be Ordinary Meetings of the Society on every Wednesday during the Session, unless otherwise directed by the Council. Such Meetings shall be conducted as prescribed by the Council from time to time.*

*Meetings of the Commonwealth Section, and all other meetings or series of meetings which the Council may from time to time arrange, shall be held at such times as may be arranged by the Council, or by the special Committees appointed by the Council to make arrangements for such Meetings'.*]

[BYE-LAWS 43, 45 and 46: to widen the scope of the Bye-laws to comprehend all 'lecture' meetings of the Society.]

*Bye-law 43: line 1: delete 'Ordinary' and after 'Meetings' add 'of the Society at which papers are read, such papers shall deal with' and delete 'a paper or papers on' and 'shall be read and discussed' (lines 4 and 5).*

[*'At each of the Meetings of the Society at which papers are read, such papers shall deal with some one or more subject or subjects relating to inventions, improvements, discoveries, and other matters connected with Arts, Manufactures, or Commerce, or the encouragement thereof'.*]

*Bye-law 45: line 2: delete 'Ordinary'.*

[*'No business . . . other than the foregoing, shall be transacted at such Ordinary Meetings . . .'*]

*Bye-law 46: line 1: delete 'Ordinary' and substitute 'such'.*

[*'No paper can be read at any Ordinary Meeting . . . unless it shall have been approved of by the Council . . .'*]

[BYE-LAW 49: to ensure that those entitled to the privileges of Bye-laws 54 and 59 (i.e., Honorary Corresponding Members and Honorary Life Fellows) are not debarred from full membership rights by this Bye-law.]

Line 1: before 'No person' insert 'Except as provided for in Bye-laws 54 and 59 hereunder'.

[*'No person shall be entitled to any of the privileges of a Member until he shall have paid . . . and . . . signed the following Form of Assent . . .'*]

[BYE-LAW 51: to ensure a due element over the acceptance of Life Composition fees.]

Line 1: insert at the commencement 'Subject to the discretion of the Council . . .'

[*'Any Member may commute or compound for all future payments of the annual subscription . . .'*]

[BYE-LAW 54: to render an Honorary Corresponding Member who may become Vice President under the amended Bye-law 75 fully qualified so to act.]

Lines 5 and 6: delete all after 'appointed' and substitute 'shall enjoy all the privileges of ordinary membership'.

[*'The Council shall also have power . . . to nominate and appoint any foreigners and persons not residing in Great Britain or Ireland (who have been duly proposed and elected as members) to be Corresponding Members . . . and foreigners or other persons so nominated and appointed may attend but not vote, at General or Ordinary Meetings'.*]

[BYE-LAW 56: to remove the implication that a resigning member who fails to pay all accrued dues remains a member of the Society.]

Line 2: delete 'and on' and substitute 'but shall remain liable for the'.

Lines 4 and 5: delete all after 'period'.

[Any Member desirous of withdrawing from the Society may do so by sending his resignation in writing to the Secretary, and on payment of all subscriptions and arrears which may be due from him up to that period, he shall henceforth cease to be a Member of the Society.]

[BYE-LAW 61A: An additional Bye-law introducing a new form of disciplinary action more particularly to deal with serious abuses of the Fellows' right to use the letters 'F.R.S.A.']

*Bye-law 61A:* If any Member of the Society has, in the opinion of the Council, been guilty of conduct not in accordance with the foregoing Bye-law, or for any other reason, then the Council may refuse to renew his Membership at the end of his current subscription; provided that such Member shall have the right of seeking reinstatement not less than twelve months after the removal of his name from the List of Members; and provided also that at least fifteen Members of the Council must be present at the Meeting at which the suspension shall be resolved on, and ten at least of the Members present must consent thereto.

[BYE-LAW 64: to avoid repetition, to clarify and to rectify.]

Section xi: renumber as Section xii and delete first sentence.

['xi: On reaching the age of 21, Associates may decide either to remain Associates until they reach the age of 24 or to apply for Membership. On reaching the age of 25, Associates must either apply for Membership or must resign from the Society.']

Section xii: renumber as Section xi; delete '24' and substitute '25'.

['xii: Associates between the ages of 21 and 24 inclusive may become Members . . .']

[BYE-LAW 75: to enable Honorary Corresponding Members to become Vice-Presidents; and to bring the Bye-law generally up to date.]

(b) Line 5: after 'Council' delete 'and' and insert a comma.

Line 6: after 'Industry' add 'and such Honorary Corresponding Members as the Council may from time to time see fit to nominate'.

(d) Lines 3 and 4: delete 'at the annual election in 1955 the names of the three and in subsequent years'.

Lines 5 and 6: delete 'at the annual election in 1955 the names of those three and in subsequent years'.

(e) Line 1: delete 'In 1955 at least two, and in subsequent years'.

['Not later than the 31st day of May in each year the Council shall prepare a list of duly qualified persons whom they nominate for election at the Annual General Meeting as President, Vice-Presidents, Treasurers and Ordinary Members of the Council for the ensuing year, and such list shall be framed as follows . . .']

'b. To contain the names as Vice-Presidents, subject to their being Members of the Society, of the Chairman of the Council . . . for the time being, all past Chairmen . . ., the person designated by the Council to serve as Chairman of the next Council and the Master for the ensuing year of the Faculty of Royal Designers for Industry, and not more than two other Members . . .']

'd. To contain the names of twenty-four Members of the Society as "Ordinary Members of the Council" for the ensuing year, provided that at the annual election in 1955 the names of the three and in subsequent years the names of the two senior Ordinary Members . . . and at the annual election in 1955 the names of those three and in subsequent years the names of those two who shall have given fewest attendances at meetings of the Council since the last election shall not be included. . . .']

'e. In 1955 at least two, and in subsequent years at least four, of the Ordinary Members . . . so nominated . . . shall not have served on the Council in any capacity since the last Annual General Meeting'.

# FINANCIAL STATEMENTS FOR 1956

The following statements are published in accordance with Section 25 of the Society's Bye-laws  
BALANCE SHEET, 31st December, 1956

1955 £	1956 £	1955 £	1956 £
<b>General Fund Accounts—</b>			
General Purposes Capital Account per annexed account (page 606) ...	108,770	<b>General and Specific Fund Assets—</b>	
Dr. Cantor's Bequest ...	6,008	Freehold Property, 6/8 John Adam Street	49,788
Lord Bennett's Bequest ...	2,548	Cost in 1922, plus additions, less sales and com- pensation received ...	10,000
Henry Morley's Bequest ...	7,468	Pictures, Books, Furniture and Fixtures (as fixed in 1915) ...	...
Dorothy Corfield's Bequest ...	2,163	Investments:	...
J. A. Milne's Bequest ...	500	Freehold Ground Rents, at cost ...	2,002
Life Composition Account (page 606):	...	Securities (page 607):	...
Unexpired balance of compositions received on the basis of taking credit for such compositions over a period of 12 years from their receipt ...	11,357	General (Market Value £36,874—1955 £35,380)	45,684
11,771	11,357	Dr. Cantor's Bequest (Market Value £4,566— 1955 £4,990) ...	5,941
129,965	133,814	Lord Bennett's Bequest (Market Value £1,958 —1955 £2,139) ...	2,548
<b>Specific Fund Accounts (page 606)—</b>			
Amount accumulated towards pensions payable under Modified Superannuation Scheme ...	9,916	Henry Morley's Bequest (Market Value £5,740 —1955 £6,272) ...	7,468
Provision for Rehabilitation of Building, including £500 gift in memory of the late Lord Amulree ...	1,072	Dorothy Corfield's Bequest (Market Value £1,626—1955 £1,760) ...	2,119
Industrial Art Bursaries Fund Account ...	188	J. A. Milne's Bequest (Market Value £405 —1955 £497) ...	500
11,903	11,156	Held towards meeting pensions payable under Modified Superannuation Scheme (Market Value £5,931—1955 £7,253) ...	8,238
<b>Liabilities—</b>			
Creditors ...	6,743	Fund for Rehabilitation of Building (Market Value £1,562—1955 £2,657) ...	2,500
Industrial Art Bursaries awarded (but not expended) ...	5,075	77,000	74,243
Preservation of Ancient Cottages Fund ...	18	136,788	134,631
Uninvested Trust Capital:	1	<b>Stocks of Stationery and Working Papers of Examina- tions Department at value estimated by the Society's printer ...</b>	
Cadman Memorial Fund ...	443	Debtors and Payments in Advance ...	3,301
Dr. Seirey's Bequest ...	2,194	Balances with Bankers and Cash in Hand ...	4,172
Unexpended Trust Income less Income over expended (page 608) ...	150	Carried forward ...	15,182
Contributions received for Industrial Art Bursaries to be awarded in 1956 ...	14,788	22,806	22,806
14,788	156,656	159,504	156,656









1955	1956	
£	£	£
32,463 Brought forward ... ..	61,442	77,902
25,837 Salaries, Wages and Superannuation Scheme ... ..	26,902	73,632
Less: Proportion estimated to be applicable to Examinations above ... ..	17,859	
14,661		
11,176	9,123	
House and Office Expenses—		
916 Rates and Insurance ... ..	984	
6 Repairs, Renewals and Decorations ... ..	185	
948 Lighting, Heating, Cleaning, Expenses of Meetings and General Charges ... ..	1,024	
2,360 Stationery, Printing, Postages, Telephone, Audit and Accountancy and other Office Expenses ... ..	2,025	
4,250	4,218	
423 Less: Proportion (10 per cent.) allocated to Examinations above ... ..	422	
3,807	3,796	
1,350 Pensions ... ..	1,240	
611 Less: Charged against Modified Superannuation Scheme Fund Account ... ..	556	
739	684	
1,585 Bicentenary Celebration Expenses ... ..	—	
3,862 Excess of Income over Expenditure carried to General Purposes Capital Account ... ..	2,917	
£73,632	£77,902	£73,632

## GENERAL PURPOSES CAPITAL ACCOUNT

for the Year ended 31st December, 1956

1955		1955	
£	£	£	£
2,729	Stock of "History of the R.S.A." written off ... ..	99,107	Balance at 31st December, 1955 ...
99,507	Balance per Balance Sheet ... ..	357	Contribution from American Philo- sophical Society ... ..
	103,770	257	Repairs recovered from the War Damage Commission ... ..
		214	Proceeds of Sale of Books from Library ... ..
		504	Profit on Sale of Freehold Ground Rents ... ..
		14	Sales of "History of the R.S.A." ...
		—	Legacy from Lt. Col. P. J. Cowan ...
		2,917	Excess of Income over Expenditure per foregoing account ... ..
£102,236	£103,770	£103,770	£102,236

## LIFE COMPOSITION ACCOUNT for the Year ended 31st December, 1956

1955		1955	
£	£	£	£
1,930	Amount taken into the Society's Income— One-twelfth of Compositions received during twelve years to date ... ..	11,771	Balance at 31st December, 1955 ...
11,771	Balance per Balance Sheet ... ..	1,589	Compositions received during year ...
£13,701	£13,360	£13,360	£13,701

## SPECIFIC FUND ACCOUNTS for the Year ended 31st December, 1956

1955		1955	
£	£	£	£
10,495	Amount accumulated towards pensions payable under Modified Superannuation Scheme— Balance at 31st December, 1955 ...	504	Industrial Art Bursaries Fund Account— Balance at 31st December, 1955 ...
294	Add : Interest on Investments ...	2,805	Add : Contributions received ...
10,789	10,472	3 0 6	2,376
611	Deduct : Proportion of Pensions paid during year ...	—	Deduct : Bursaries awarded for 1956 ... ..
£10,178	£9,916	1,255	Cost of pamphlets and other Expenses ... ..
		4,305	2,589
		1,457	414
		2,868	2,175
		£108	£201

1955		1955	
£	£	£	£
1,564	Provision for Rehabilitation of Building— Balance at 31st December, 1955 ...	1,524	
75	Add : Interest on Investment ...	75	
1,639	1,509		
115	Deduct : Repairs and Renewals charged against Fund ...	527	
£1,524	£1,072		

## INVESTMENTS

31st December, 1956

SOCIETY	Cost £
£5,000 British Transport 3 per cent. Stock 1978/88	4,820
£10,000 3½ per cent. Conversion Stock 1969	10,189
£24,370 British Electricity 4½ per cent. Stock 1974/79	25,871
£7,000 2½ per cent. Consolidated Stock	4,804
	<u>£45,684</u>
DR. CANTOR'S BEQUEST	Cost
£6,048 3½ per cent. Funding Stock 1969/2004	£5,941
LORD BENNETT'S BEQUEST	Cost
£2,593 3½ per cent. Funding Stock 1969/2004	£2,548
HENRY MORLEY'S BEQUEST	Cost
£7,603 3½ per cent. Funding Stock 1969/2004	£7,468
DOROTHY CORFIELD'S BEQUEST	Cost
£2,157 3½ per cent. Funding Stock 1969/2004	£2,119
J. A. MILNE'S BEQUEST	Cost
£909 3½ per cent. Funding Stock 1969/2004	£500
MODIFIED SUPERANNUATION SCHEME	Cost
£4,709 4 per cent. Funding Stock 1960/90	£4,709
£1,536 3 per cent. Funding Stock 1959/69	1,529
£2,000 3 per cent. Savings Bonds 1960/70	2,000
	<u>£8,238</u>
FUND FOR REHABILITATION OF BUILDING	Cost
£2,500 3 per cent. Savings Bonds 1960/70	£2,500
TRUST FUNDS	Cost or value when received in trust
Dr. Aldred Trust.	£140
£142 3½ per cent. Funding Stock 1969/2004	
Art Congress Studentship.	
£1,495 3½ per cent. Funding Stock 1969/2004	1,469
R. B. Bennett Empire Prize Trust.	
£1,463 3½ per cent. Funding Stock 1969/2004	1,437
Sir George Birdwood Memorial Fund.	
£678 3½ per cent. Funding Stock 1969/2004	666
Selwyn Brinton Trust.	
£1,013 3½ per cent. Funding Stock 1969/2004	995
Alfred Davies Bequest.	
£1,988 3½ per cent. Funding Stock 1969/2004	1,953
Le Neve Foster Trust.	
£372 3½ per cent. Funding Stock 1969/2004	360
John Fothergill Trust.	
£251 3½ per cent. Funding Stock 1969/2004	247
Thomas Gray Memorial Trust.	
Capital Account :	
£9,048 3½ per cent. Conversion Stock 1961 or after	£7,000
£1,174 3½ per cent. War Stock 1952 or after	995
£212 British Transport 3 per cent. 1978/88	179
£760 3½ per cent. Funding Stock 1969/2004	730
Income Account : £270 3½ per cent. Funding Stock 1969/2004	221
	<u>9,125</u>
Howard Trust.	
£472 3½ per cent. Funding Stock 1969/2004	463
Owen Jones Memorial Trust.	
£480 3½ per cent. Funding Stock 1969/2004	472
Neil Matheson McWharrie Trust.	
£338 3½ per cent. Funding Stock 1969/2004	332
Dr. Mann Trust.	
£940 3½ per cent. Funding Stock 1969/2004	932
Mulready Trust.	
£102 3½ per cent. Funding Stock 1969/2004	100
North London Exhibition Trust.	
£135 3½ per cent. War Stock 1952 or after	185
Sir William J. Pope Memorial Fund.	
£345 3½ per cent. Funding Stock 1969/2004	330
Russian Embassy Prize.	
£92 3½ per cent. Funding Stock 1969/2004	91
Benjamin Sir Trust.	
£86 3½ per cent. Funding Stock 1969/2004	85
John Stock Trust.	
£64 3½ per cent. Funding Stock 1969/2004	63
Dr. Swiney's Bequest.	
Freehold Ground Rents	£1,418
£4,785 3½ per cent. Funding Stock 1969/2004	4,639
	<u>6,057</u>
	<u>607</u>

## INVESTMENTS—continued

Trueman Wood Lecture Endowment Fund. £860 3½ per cent. Funding Stock 1999/2004	...	...	...	...	...	...	...	...	£845
Cadman Memorial Fund. £358 3½ per cent. Funding Stock 1999/2004	...	...	...	...	...	...	...	...	351
Thomas Holland Trust. £414 3½ per cent. Funding Stock, 1999/2004	...	...	...	...	...	...	...	...	406
E. Frankland Armstrong Trust. £527 3½ per cent. Funding Stock 1999/2004	...	...	...	...	...	...	...	...	518
Joseph Paxton Memorial Trust. £1,147 3½ per cent. Funding Stock 1999/2004	...	...	...	...	...	...	...	...	1,127
A. C. Bosson Lecture Endowment Fund. £585 3½ per cent. Funding Stock 1999/2004	...	...	...	...	...	...	...	...	575
Fred Cook Memorial Lecture Fund. £1,008 3½ per cent. Funding Stock 1999/2004	...	...	...	...	...	...	...	...	1,000
Fred Henry Andrews' Bequest. £1,252 3½ per cent. Funding Stock 1999/2004	...	...	...	...	...	...	...	...	1,000
									<u>£31,339</u>
Representing: Capital Account	...	...	...	...	...	...	...	...	31,118
Income Account	...	...	...	...	...	...	...	...	221
									<u>£31,339</u>

## TRUST INCOME AND EXPENDITURE

for the year ended 31st December, 1956

	Unexpended Income 1st Jan. 1956.	Income received during year.	Expenditure on lectures, prizes and adminis- tration.	Amount applied to Society's General Purposes.	Unexpended Income carried forward 31st Dec. 1956.
	£	£	£	£	£
Dr. Aldred Trust	20	5	—	—	25
Art Congress Studentship	208	52	5	—	255
R. B. Bennett Empire Prize Trust	70	51	3	—	127
Sir George Birdwood Memorial Fund	149	24	2	—	171
Selwyn Brinton Trust	292	35	1	—	326
Alfred Davies Bequest	—	70	—	70	—
Le Neve Foster Trust	5	13	11	—	7
John Fothergill Trust	55	9	11	—	53
Thomas Gray Memorial Trust	385	477	384	—	478
Howard Trust	133	17	51	—	99
Owen Jones Memorial Trust	118	17	1	—	134
Neil Matheson McWharrie Trust	16	12	20	—	8
Dr. Mann Trust	Dr. 31	33	28	—	Dr. 26
Mulready Trust	14	3	—	3	14
North London Exhibition Trust	97	4	—	—	101
Sir William J. Pope Memorial Fund	26	12	—	—	38
Russian Embassy Prize	48	3	—	—	51
Benjamin Shaw Trust	Dr. 5	3	—	—	Dr. 2
John Stock Trust	53	3	1	—	55
Dr. Swiney's Bequest	80	228	—	188	120
Trueman Wood Lecture Endowment Fund	6	30	32	—	4
Cadman Memorial Fund	35	13	1	—	47
Thomas Holland Trust	28	14	14	—	28
E. Frankland Armstrong Trust	22	18	1	—	30
Joseph Paxton Memorial Trust	140	40	2	—	187
A. C. Bosson Lecture Endowment Fund	9	20	16	—	13
Fred Cook Memorial Lecture Fund	33	35	26	—	42
Fred Henry Andrews' Bequest	—	22	1	—	21
	<u>2,060</u>	<u>£1,263</u>	<u>£611</u>	<u>£261</u>	<u>2,443</u>
	Dr. 36				Dr. 28
	<u>£2,024</u>				<u>£2,415</u>
					<u>2,194</u>
					221
					<u>£2,415</u>

Representing: Amount due by Society  
Balance invested as above

# PRESERVATION OF ANCIENT COTTAGES FUND. INCOME AND EXPENDITURE ACCOUNT for the year ended 31st December, 1956

1955				1955			
£		£	£	£		£	£
8	Insurance, etc. ....			9	Interest on Investment ....	25	25
134	Repairs to National Trust Cottages at Chiddingstone, Kent ....	31			Rents receivable ....	28	28
—	Less : Sale of Electric Pump ....	10			Excess of Expenditure over Income transferred to Capital Account ...	—	89
—	Excess of Income over Expenditure transferred to Capital Account ...		23				
£142		£53				£53	£142

## BALANCE SHEET, 31st December, 1956

1955				1955			
£		£	£	£		£	£
	Capital Account—				Cottages at Drayton St. Leonard (James Cranstoun Bequest) as fixed in 1932 ...	1,000	1,000
2,315	Balance at 31st December, 1955 ...	2,165		£556	Agricultural Mortgage Corporation Ltd. 4½% Debenture Stock, 1961/01, (James Cranstoun Bequest) at cost (Market Value £458 —1955 £504) ...	541	541
Dr. 89	Deduct : Excess of Income over Expenditure as above ...	23			Debtors :		
61	Cost of installing water mains to cottages at Drayton St. Leonard ...	—			Royal Society of Arts ...	£18	18
150		23			Income Tax recoverable, etc. ...	13	13
	Balance at 31st December, 1956, being the amount standing to the credit of the 2,165 James Cranstoun Bequest		2,188		Balance with Bankers ...	616	595
	PETER A. LE NEVE FOSTER } Treasurers.						
	ALFRED C. BOSSOM }						
£2,165		£2,188				£2,188	£2,165

### Report of the Auditors to the Council and Fellows of the Royal Society of Arts.

We have obtained all the information and explanations which to the best of our knowledge and belief were necessary for the purposes of our audit. In our opinion proper books of account have been kept by the Fund so far as appears from our examination of those books. We have examined the above Balance Sheet and Income and Expenditure Account which are in agreement with the books of account. In our opinion and to the best of our information and according to the explanations given us the Balance Sheet gives a true and fair view of the state of the Fund's affairs as at 31st December, 1956 and the Income and Expenditure Account gives a true and fair view of the income and expenditure for the year ended on that date.

5, London Wall Buildings,  
London, E.C.2.

19th June, 1957.

DELOITTE, PLENDER, GRIFFITHS & CO., Chartered Accountants.

# ART IN AUSTRALIA: LOOKING BOTH WAYS

*A paper by*

*D. J. FINLEY,*

*Films and Exhibitions Officer, Office of the High  
Commissioner for Australia in London, read to the  
Commonwealth Section of the Society on Thursday,  
7th March, 1957, with Kenneth Bradley, C.M.G.,  
Director of the Imperial Institute, in the Chair*

THE CHAIRMAN: Donald Finley has been actively concerned all his life with the arts, both in Australia and in this country. Indeed, he began over thirty years ago by studying at the National Gallery Art School in Melbourne and before he was twenty he had already discovered and was able to develop a lively talent for stage designing. He pioneered the Little Theatre movement in Australia and in the 1920s he founded the Bundekine House Little Theatre where he not only designed sets for and produced plays, but was also General Manager of the Company. Obviously the young Mr. Finley was a man of parts.

In 1935 he launched out into exhibition designing, first of all in Australia and then over here, his first exhibition being, naturally, concerned with stage design, which has always, I think, remained his first love. After a short and, I suspect, rather an exciting interval as Art Director with Alexander Korda at London Films and after designing several sets for London stage productions he had what must have been a great triumph for him: he was asked to design two productions for the Stratford Memorial Theatre. He was responsible for the sets used by Iden Payne for his production of *Richard III* in the Stratford Silver Jubilee season in 1939 and for those used in *The Merry Wives of Windsor* in the following year. I expect some of you will have seen one or both of those productions.

During the War, and since, Mr. Finley has been concerned in his official life mainly with public relations and in particular with exhibition designing. Since 1945 he has, in fact, been Films and Exhibitions Officer at Australia House, but also—and now we come perhaps to his most important and for our purpose to-day his most immediately relevant achievement—he helped to found, in 1952, the Australian Artists' Association in London. So far the Association has had two excellent exhibitions, the second of which I am proud to say was held at the Imperial Institute last year. Some of their pictures you have seen this afternoon and later this year they are planning to hold a third exhibition. We look forward to welcoming them again, and all of you I hope, at the Institute in December. Mr. Finley has himself painted pictures in oil and water colours, but he is far too modest to talk about them. As you can see, he has had a lot of very practical experience in other forms of art, about which he knows a lot, and, as we are about to learn, a great deal about the development of painting in his own country.

*The following paper, which was illustrated by lantern slides and by a small exhibition of paintings in the Library, was then read:*

## THE PAPER

There are several things about Australian art which should be made clear if one is to reach a common ground of understanding about the subject. First,

there is the geographical and historical position of Australia in relation to world culture. Then one should consider the racial, economic, and climatic conditions which must have had some bearing on the form and direction which this art has taken. Above all, it should be asked, is there an Australian art? In fact, there must be an Australian art, that is, a national form of artistic expression, either in painting, drawing or sculpture, since there is already a mounting library on the subject and people seldom write about things which do not exist.

Just as the schools of Paris or Venice, in their different centuries, have given art historians abundant material, so Australia is beginning to develop a cult around its painters, more especially about its newer generation, since these artists are more concerned with subjective rather than purely objective aims in their painting. The first artists to arrive in Australia were faced with a landscape which was quite unfamiliar and they were not equipped by technique or tradition to cope with it.

Before dealing with the emergence of an Australian school to succeed the purely scientific or topographical artists who worked in Australia after the founding of the Colony in 1788, the physical facts of Australia's size and position in world geography should be mentioned. This is important, especially when assessing the intensity and individuality of Australian art and its liability to outside influences, as well as its derivation from internal and purely national characteristics.

Set between two great oceans, Australia is separated by 13,000 miles from contact with European influences, although distance does not count for so much to-day, with speedy travel by aeroplane and the perfection of processes of colour reproduction—a not unimportant consideration. Australia floats in another ocean of spiritual isolation, although it supports a population which is nearly self-sufficient in the material necessities of existence. The spiritual, academic and commercial pattern of the life of its people closely followed the form laid down in the Western European countries from which the entire nation sprang, though other influences are gradually broadening the behaviour and habits of the people through infiltration from north and east, ideologically, if not entirely physically.

Australia is not a country of 'sheep, bushrangers and businessmen', as Bernard Shaw is supposed to have said. We can now amend this by saying that 'businessmen almost predominate'! Seventy-five per cent of the population of Australia live in the cities. This might help to explain why such an intense activity exists in the study and practice of art in its various forms in the Commonwealth. This means that the majority of people in Australia are urban, if not suburban, in their manner of life and taste. In this last statement, I hope I may not be accused of belittling suburbia or even subtopia! I do not interpret this to be purely a state of mind.

Over 9 million people, that is to say a population less than that of Greater London, occupy an area roughly the size of Europe, or of the United States of America.



Because of its great size and the fast development of its States from a settlement of small isolated Colonies many hundreds of miles apart, with no transport between them except by sea, or the almost impassable journeys by horse or bullock wagon, it is all the more remarkable that in a little over one hundred years Australia became a Federation of States with its Central Government. By this time railways linked all the States, except Western Australia, although regrettably not all with the same gauge of line. The Western third had to wait another twenty-seven years before it was joined to South Australia by a modern air-conditioned trans-continental railway. Thus quite a separate culture could develop in each of the six States, some of which are as large in themselves as the largest European country.

First, with the explorers and scientists of the eighteenth century, came the topographical artists and the botanical recorders; next came the water-colourists and engravers who depicted the New World to the Old in romantic colours and shapes as Turner and the English school did at home. Following these were the first national artists, those born either in the Colony, such as Piguenit, or the Swiss emigrant Buvelot, who lived there for some time and prepared the ground for the development of nineteenth-century classic-romanticism into the next period, the Australian impressionists.

Then began the great period of Australian-born painters, which could be divided into the 'Blue and Gold' school of Tom Roberts, Streeton and McCubbin; the academic modern movement of Lambert, Meldrum and Charles Wheeler, and its left wing breakaway of Arnold Shore, George Bell, Roi de Maistre, Margaret Preston, Rah Fizelle and Wakelin. This period leads to the last great movement in Australian art, which I would like to call the 'Sunburned Country', or the 'Scorched Earth' School of Drysdale, Dobel, Cant, and others.

The names I have given these periods are largely my own and I take full responsibility for them. The danger about generalization, especially with regard to trends in art, is that one is apt to leave out the transitional periods sometimes carried on by one or two artists whose works are quite outstanding and who in themselves constitute a 'school'.

I must not neglect to name the present phase through which we are passing. I do not find it easy to do this, but shall refer to it as 'neo-realistic' or 'sur-romantic'. In this last group one could place Sydney Nolan, Albert Tucker, James Gleeson, and several 'New Australians' who bring an old-world mysticism and burning colour to the art of the country of their adoption.

It is difficult to avoid entering into the tricky field of art criticism when talking about art and artists. At the risk of not being taken seriously I do not intend to assess the value of the work of each of the artists about whom I propose to talk. The convenient yardstick of 'I know what I like' is becoming more and more the standard of judgment, so I leave it to the individual to judge what is great or permanent in the works which I shall illustrate.

The peculiar title of this talk might need a little explaining: 'Looking both ways' sounds like a character in a dreary symbolic drama of worldly foibles, but it means just what it says. The Australian artist must always look in two



[By courtesy of Mr. M. A. G. Knibbs

*Pleasure palace of the sea. Oil painting by Francis Lyburner*

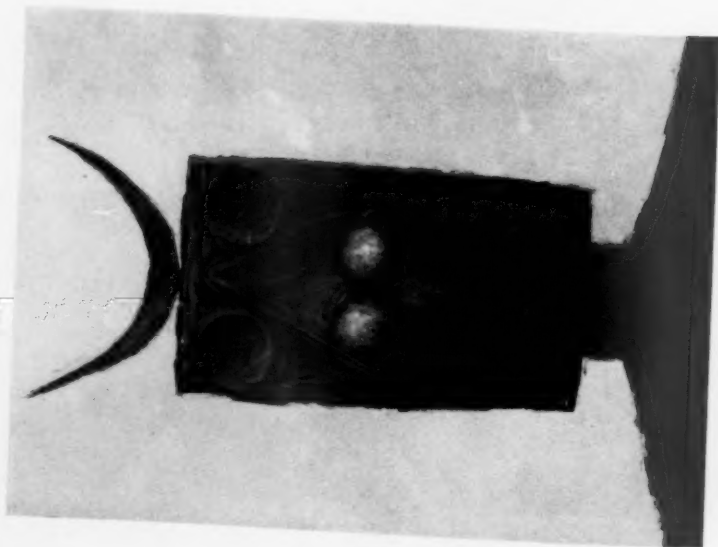


[By courtesy of the Leicester Galleries

*Central Australian landscape. Oil painting by Russell Drysdale*



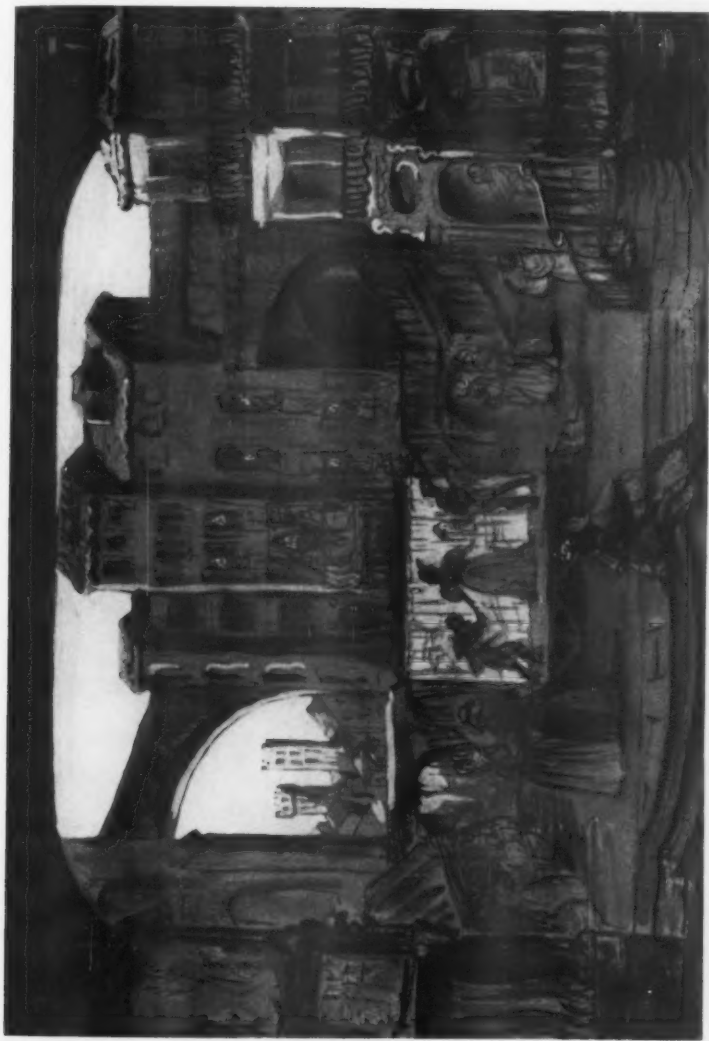
[By courtesy of Mr. Eric Pea]  
*Staircase, Paris. Oil painting by Hayward Veal*



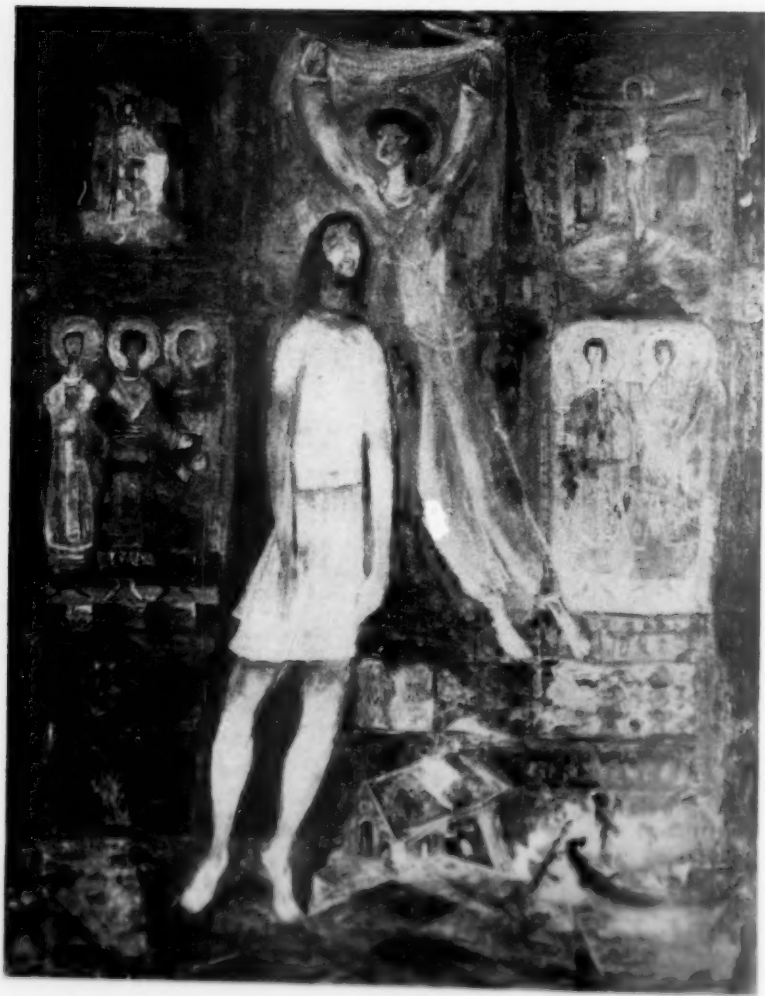
*Totem. Oil painting by Albert Tucker*

21ST JUNE 1957

ART IN AUSTRALIA: LOOKING BOTH WAYS



Setting for Shakespearean comedy in open stage in a manner of the *Commedia dell'Arte*. By *Donald Finley*



*The Ascension. Prize-winning painting  
by the New Australian Michael Kunitz*

directions, physically as well as aesthetically. First, he casts a backward glance over his shoulder at what Europe is doing, then he glances quickly around at his own landscape to see what it is that makes it different from the landscape of other countries. He looks away again to see whether there is anything he can learn from the works of the old masters or the young imponderables. Again a longer look at the world around him; he must paint what he sees, feels, thinks, or dreams, and he must live. And then again he looks abroad to see whether there is a market for his work in the wider and more populous world of Europe and America.

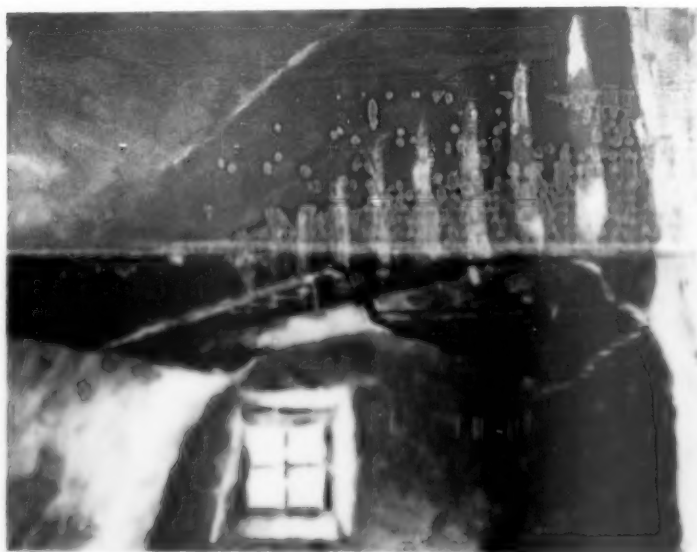
Helped by a meagre travelling scholarship or private savings, he makes a voyage of discovery either to learn, or to widen his already mature experience as an artist, or to sell his work. Eventually he reaches the point of no return, or anticipating this crisis he does return, often considerably enriched and refreshed by what he has seen and done. If he does not return he has either found his market, or has been 'taken up' and remains to end his days in a comfortable or competitive world of internationalism.

Conder took this path, so did Septimus Power, George Coates, Will Dyson, and some men of our own time who work in London or in Paris and have become well known, but not necessarily as Australians. As early as 1855 Adelaide Ironside was probably the first of the face-about emigrants who came to Europe and never returned. Another was John Russell, an Australian and comrade of Van Gogh, who became known as a European painter. Horace Brodzky, Colin Colohan and Hayward Veal were others who came to England and are living here permanently. There are also the two-way migrants who come to Australia from Europe, work there and then return to Europe as Australians to make a second career.

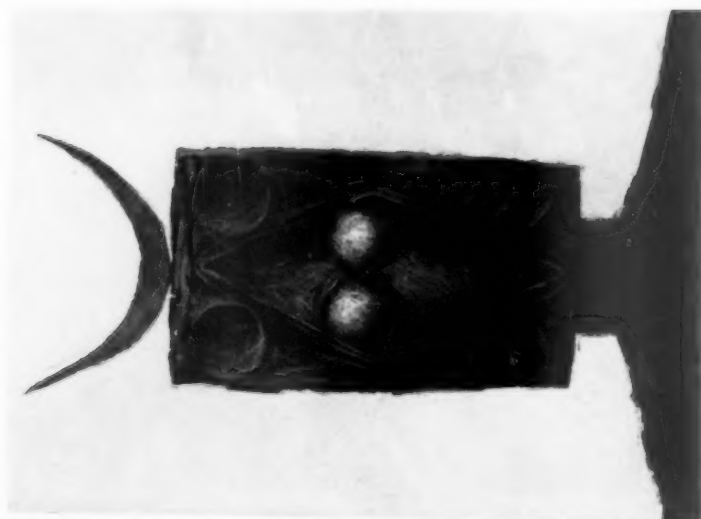
When the first artists landed in Australia they saw through a heavy mist of English, Dutch, or French romanticism, not a 'sunburnt country' but a wild, sometimes lush landscape of green-grey eucalypt, covering not very high hills and in the distance higher hills circling the horizon. This was the picture of the coastal settlements; it took some years for the pioneer to penetrate the dense bush and scrub, ascend to the plateau, cross the mountain passes and finally to gaze upon the rolling plains beyond where, like a latter-day Cortez, he gazed dreaming, not of Aztec gold, but of the Golden fleece which was to be the foundation of Australia's economy.

During this first period there was no time to develop new theories about art to interpret the new land they saw. So our earliest paintings, mostly water-colours, later to be engraved for mass distribution, concentrate on the newness of the scene, the 'noble' savage of Rousseau, the curiosities of the fauna with its queer, pouched mammals, its laughing birds, its quiet-toned withdrawn flora, the bottle brush, the waratah, the wattle. All these new shapes soon became known through published papers of learned societies and folios of engraved prints.

The grey-greenness of the gum tree, the metallic blue of the sky, were mostly ignored as unfashionable, and it was not until Conrad Martens arrived in 1832



*Stuart Davis. 'Coal' (part of the 'Harvard Coal' series). 1911. Oil on canvas.*



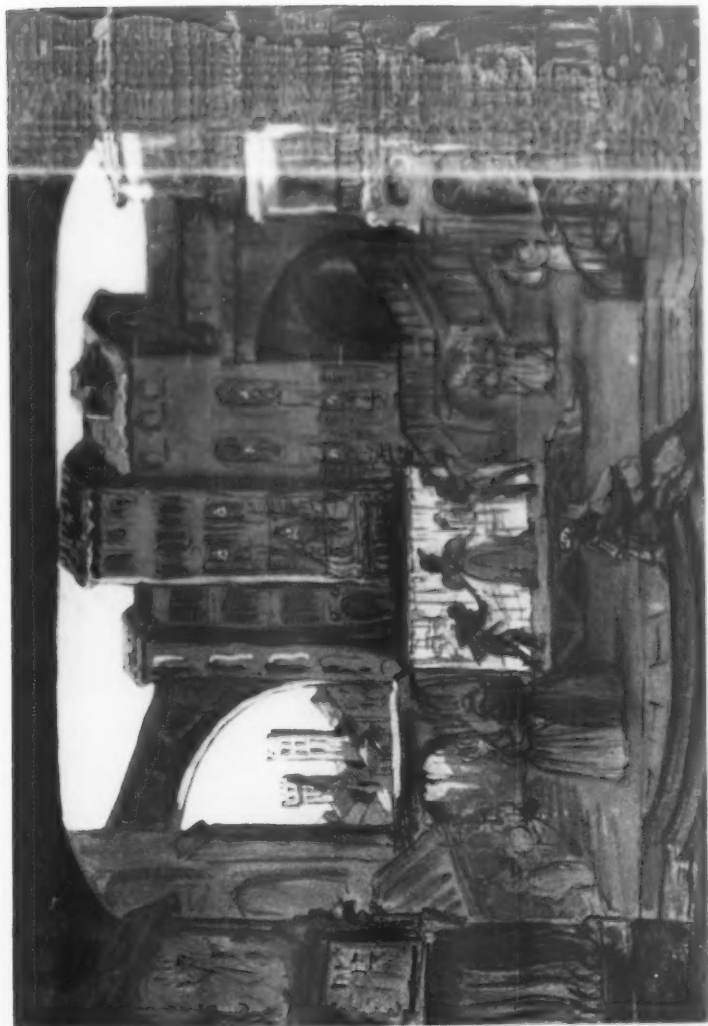
*Albert Tucker. 'Totem'. 1944. Oil on canvas.*



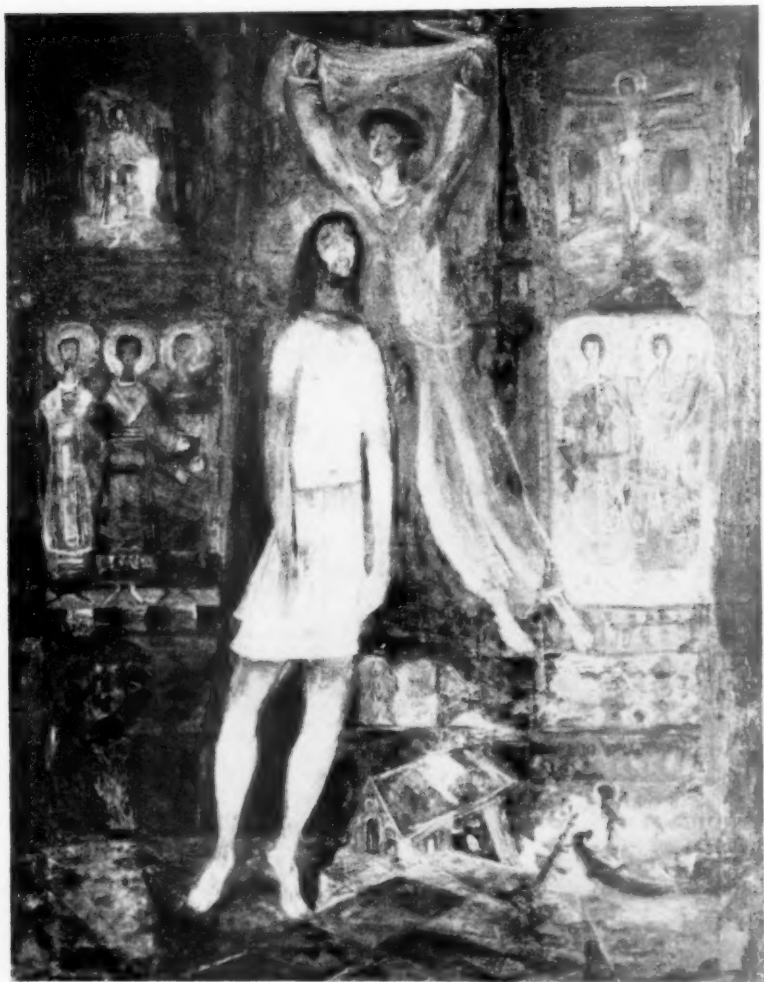
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that an artist of fine perception and an affinity of thought with the early impressionists began to interpret the Australian landscape with some understanding of its true form and colour. This was still the fashionable approach, however, and he bent the landscapes, with houses, harbours and ships, to a decorative pattern suitable to the taste of his day.

Charles Piguenit, Australian-born artist who combined his duties of Government surveyor with painter, began to execute large canvases of the Tasmanian and mainland scene in a romantic but more or less representational manner, which must have been startling at the time. Louis Buvelot came from Switzerland with an established technique and quickly set himself the task of mastering the challenging subtleties of the bush and its flaming effects of sun and shadow.

It was at about this time that the State Governments and local councils began to wake up to the existence of an artistic consciousness, and in the 1860s and 'seventies, 'Artisans schools' were established and the more developed States founded their National Galleries, often with Art Schools attached. At the same time, international exhibitions of art came to Australia and some very bad works were unloaded on to the young and defenceless art galleries of 'the Colonies' from the art galleries 'at home'.

Australians are not to be pitied because of their isolation. By to-day, in each State, excellent collections of old masters and moderns have been built up, providing a valuable field for study by those who are unable to go abroad. The Melbourne National Gallery, with its Felton Bequest, has one of the largest art purchasing grants in the world, and I can remember the excitement and incredulity when it paid £5,000 for *The Bent Tree* by Corot, and later £31,000 for Van Eyck's *Madonna and Child*. Incidentally, the Corot could not be purchased to-day for four times this figure. A room full of Blake's water-colours is another valuable contribution to taste and the spirit. An additional gift, the Miller Bequest of £170,000 has just been added. The formation of the National Art Gallery School was an important step in the creation of an academic background to local art. Under the guidance of good teachers, some promising students were encouraged, with the aid of the State Travelling scholarships, to go to Europe to study.

One of the first of these to return was Tom Roberts. After some success in London and Paris he returned to his home town, Melbourne, with first-hand contact with the French impressionists. In the meantime, Charles Conder, an Englishman who spent some years in Australia, where he took up painting, made a mild impact on the Sydney art world. This was in the 'seventies; later he moved to Melbourne, where he mixed with the newly developing impressionists. His subsequent reputation in the world of European art is well known. He was probably the first of a long line of Australian artists to practise that two-way immigration system, which has removed from Australia some brilliant talent, to bloom and to become recognized as natives of the country of their adoption. Conder was inspired by what he learned from the recently returned Tom Roberts, who, with Arthur Streeton and McCubbin, were

experimenting with the 'open air' technique, and had retired to the country just outside Melbourne, where they had founded the Heidelberg school. This could be likened to the school of Barbizon outside Paris. At Heidelberg the artists could paint gum trees, the afterglow, the hazy hills and the harvest moon, so well loved by romanticists. Moreover, they could live on the smell of a linseed oil rag, for often they had nothing else to live on. There were no buyers for Australian paintings then.

To try to trace the influence of the French Impressionist movement on the beginnings of the modern movement in Australia is a complicated and pretty fruitless task. Art is an organic growing thing. It breeds and spreads, and it is as catching as a plague—that is among artists—not necessarily among the public. This period was not without its *genre* fashion, and some of the impressionists fell under the mood of sentimental 'story pictures'.

The painting by Sir John Longstaff of *The Arrival of Bourke, Wills and King at the deserted camp at Cooper's Creek, Sunday Evening, 21st April, 1861*, depicted a tragedy near to hand and amounted almost to journalism. *Across the Black Soil Plains* by Lambert, painted, surprisingly, in 1899, and *Down on his Luck* by McCubbin, showed the real life of the outback for the first time.

Melbourne and Sydney at about this time kept abreast in progress with the teaching and practice of art, and communication between the two capitals became easier with the coming of fast express trains; it is difficult to pinpoint when either one or the other of these growing cities took the lead in the development of the modern movement.

Phillips Fox, Rupert Bunney and Max Meldrum in Melbourne; George Lambert and Arthur Streeton in Sydney, were the giants of this time, but only a few of a mighty race which included the sculptor Sir Bertram Mackennal, Australia's first R.A. Sir John Longstaff, and the fabulous Lindsay family. To talk of art in Australia without devoting quite a space to these famous brothers would be unthinkable. Whether you admire their work individually or collectively you cannot ignore their activities, in many spheres besides art.

The 'Gold boom' in Victoria and its consequent collapse, the Lindsay Brothers, the development of impressionism and Bohemianism all happened in Melbourne at about the same time. When one reads of gatherings at which Phil May, Will Dyson, Norman Lindsay were present it is not difficult to sense that something of significance was brewing. Phil May and Will Dyson have taken their places among the immortals; Norman Lindsay is still alive and his reputation is world-wide, a little clouded by time, perhaps; and the scandals that his works, both literary and artistic, aroused in his own country are now something of a legend. His novel *Redheap*, largely autobiographical, was banned in Australia, but other works of his could (until quite recently) be bought on any British railway bookstall, but not in Australia.

The brothers Lindsay were four, born between 1874 and 1890, in the small mining town of Creswick in Victoria, and they had one sister Ruby, who married Will Dyson, and all of them became artists and all have achieved considerable success, both inside and outside their own country. A second generation of

Lindsays is represented by Jack and Philip, both novelists and scholars well-known in Britain, and Raymond Lindsay, a painter, who has not succeeded in reaching the eminence of the first generation.

Norman Lindsay led the revolt of the Bohemians against the conventions, and it almost seems that his crowded compositions of well-built nudes in a mythical land, half classical and half baroque, had been designed as banners of the revolution. His technique is impeccable, his draughtsmanship voluble and his imagination lurid. Is he a good artist? I have heard it hotly disputed. Perhaps his happiest work has been as an illustrator and political cartoonist. His steady output of cartoons for the *Sydney Bulletin* during the First World War was a continual stimulus to the war effort. His illustrations to privately-printed editions of the more bawdy classics, notably his son Jack's translation of Aristophanes' *Lysistrata* and Petronius' *Satyricon* stand to-day as near masterpieces.

His water-colours and etchings became collector's pieces, especially in America between the wars, and he was able to retire in fair comfort to a house in the Blue mountains near Sydney, the terraces of which are graced by statues sculptured by him. His literary output ranges from a treatise on art and philosophy, *Creative Effort*, to light satirical novels which have had a large circulation in this country (some of them having been filmed), and one charming children's book.

Whilst Norman Lindsay is perhaps the most spectacular of the brothers, Sir Lionel is the most respected as an artist and his water-colours, wood-cuts, etchings and paintings have been bought by a number of galleries all over the world; he has written several biographies of other artists, including that of Conrad Martens and Arthur Streeton.

Sir Daryl Lindsay has also followed an academic line with his painting, and has exhibited, apart from the Royal Academy, in many galleries in Europe and Australia. He was until recently Director of the National Gallery of Victoria. Percy Lindsay, also an able artist, was the eldest, and died recently in Sydney. I heard only this week that at his graveside his friends gave him 'three cheers', as he would have wished—so typical of a Lindsay.

The Lindsay family points to an example of how men born in an obscure township in 'the bush' can develop their art in a young country, receive their training, practice and succeed in making an impression on the outside world. What they have done others are now doing. Australia is exporting art and artists to Europe to-day just as surely as she is exporting wool and canned peaches.

As a reaction against the impressionists and the academic painters of the late nineteenth and early twentieth century in Australia, and as a result of the First World War and the returning to their homeland of expatriate painters, the so-called 'Modern Movement' began to take shape. It also came as a counter-blast to the popularizing of the Australian landscape, now crystallized and formalized by Streeton, Gruner and Hans Heysen (these last two artists were transitional in their position in the story of Australian art). Less talented painters, or more facile technicians, exploited the now popular Australian scene

and the Australian Landscape School became accepted as a convention. Artists such as Robert Johnson, James R. Jackson, Buckmaster, J. J. Hilder, John Loxton and Douglas Pratt, to mention only a few, became the painters of popular esteem.

I mentioned Hans Heysen. This artist deserves more than a mention. Born in Germany in 1877 he arrived in Adelaide at the age of six years. He received his early art training in Australia. At the turn of the century he went to Europe and continued his studies in Paris, returning to Australia in 1908. From then on until to-day he has never failed to delight the general public with his painting, mostly in water-colour, of the bush and the gum trees. He brought to the Australian landscape school a lyricism and a magnificent technique not surpassed by any of his contemporaries; indeed, he has outlived most of them.

Before leaving this 'golden age' of Australian painting, I should like to refer to some other painters who have helped to bring distinction to their period and craft. There are several Ashtons (not all of the same family, however) the best known being Julian Ashton, whose teaching had a great influence on the work of students of the between-wars period, and Will Ashton of another family, who was a painter of distinction, critic and art buyer for several of the Australian galleries.

I have left to the last one of the outstanding figures of this period, this time an artist who made Melbourne his centre. Of Scottish parentage he came to Australia at the age of 14 years and died in Melbourne, aged eighty, only last year. The influence of Max Meldrum on several generations of Melbourne artists has been formidable. A student of the Melbourne National Gallery Art School, he won a travelling scholarship in 1899, which took him to Paris, where he exhibited with success. He painted in France and married a woman of Brittany, returning to Melbourne in 1913, where he established his famous school. In a classic of careful analysis he set out his theories and practice in a large work called *The Science of Appearance* (1950), being an extension of his earlier work of 1917, *The Invariable Truths of Depictive Art*.

Perhaps in the title of this work is implicit Meldrum's strength as a painter and his danger to others. I consider his portrait of his mother to be a masterpiece which will stand up to the world's greatest. His many pupils have become his disciples, and in all their works one can detect the basic principles of his theories on painting, which could be summed up in this way:

Perception—Depiction. In his own words, The pursuit of his objectives (the analysis of the particular visual phenomena he is studying) forces him to complete a circle through:

- (1) Inarticulate sensations.
- (2) Perceptual definition of the sensations.
- (3) Pigmental postulations of these perceptual definitions.
- (4) Inarticulate sensations corresponding to those in number 1.

The completion of this circular journey is a characteristic common to all great art; an indispensable factor without which it cannot exist.

He considered tone of first importance, form next and colour last. Velasquez, Rembrandt, Raeburn, Corot, Constable were his gods. He taught, for instance,



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I mentioned Hans Heysen. This artist deserves more than a mention. Born in Germany in 1877 he arrived in Adelaide at the age of six years. He received his early art training in Australia. At the turn of the century he went to Europe and continued his studies in Paris, returning to Australia in 1908. From then on until to-day he has never failed to delight the general public with his painting, mostly in water-colour, of the bush and the gum trees. He brought to the Australian landscape school a lyricism and a magnificent technique not surpassed by any of his contemporaries; indeed, he has outlived most of them.

Before leaving this 'golden age' of Australian painting, I should like to refer to some other painters who have helped to bring distinction to their period and craft. There are several Ashtons (not all of the same family, however) the best known being Julian Ashton, whose teaching had a great influence on the work of students of the between-wars period, and Will Ashton of another family, who was a painter of distinction, critic and art buyer for several of the Australian galleries.

I have left to the last one of the outstanding figures of this period, this time an artist who made Melbourne his centre. Of Scottish parentage he came to Australia at the age of 14 years and died in Melbourne, aged eighty, only last year. The influence of Max Meldrum on several generations of Melbourne artists has been formidable. A student of the Melbourne National Gallery Art School, he won a travelling scholarship in 1899, which took him to Paris, where he exhibited with success. He painted in France and married a woman of Brittany, returning to Melbourne in 1913, where he established his famous school. In a classic of careful analysis he set out his theories and practice in a large work called *The Science of Appearance* (1950), being an extension of his earlier work of 1917, *The Invariable Truths of Depictive Art*.

Perhaps in the title of this work is implicit Meldrum's strength as a painter and his danger to others. I consider his portrait of his mother to be a masterpiece which will stand up to the world's greatest. His many pupils have become his disciples, and in all their works one can detect the basic principles of his theories on painting, which could be summed up in this way:

Perception—Depiction. In his own words, The pursuit of his objectives (the analysis of the particular visual phenomena he is studying) forces him to complete a circle through:

- (1) Inarticulate sensations.
- (2) Perceptual definition of the sensations.
- (3) Pigmental postulations of these perceptual definitions.
- (4) Inarticulate sensations corresponding to those in number 1.

The completion of this circular journey is a characteristic common to all great art; an indispensable factor without which it cannot exist.

He considered tone of first importance, form next and colour last. Velasquez, Rembrandt, Raeburn, Corot, Constable were his gods. He taught, for instance,

that the sky was the lightest tone in a landscape, therefore it should be pure white. Light cannot be less than white, the sun and sky are the sources of light. Near things are darker than those further off, and it is by painting planes from dark (near) to light (far) that one achieves true perspective.

His test of a good painting was to look at it upside down, or through the cupped hand. With his book he supplied pieces of dark celluloid, one to be placed over the other until total obscurity is reached. By this means it is possible to count the tones used in building up a picture. He said that one should not be able to see more than three tones or four at most.

It will have been seen that the development of Australian art does not have any sharp divisions into periods; there is a great deal of overlapping but I think that a great era closed with the coming of the Second World War.

A 'Modern Movement' started in the late 1920s, which had for its leaders Roi de Mestre, Roland Wakelin in Sydney, and Arnold Shore and George Bell in Melbourne. It resulted in the formation of the Contemporary Art Societies, as a breakaway from the 'Royal' Art Societies, and expressed a reaction against the popularity of Australian landscape school. The coming of the war in 1939 acted as a further break to the development of the new movement. The next phase came with the shake up of ideas occasioned by the war, and the realization of the realities of the modern world and its drift towards self-annihilation. The lack of opportunity to travel, the turning of eyes towards the inland of Australia, with her uncompromising Dali-esque deserts, and the turning still further inwards of the eyes to the resources of the subconscious, developed a new breed of artists. The return of William Dobell from studies abroad brought an artist of amazing technical skill and an eye for everything around him which he immediately turned into line and colour, bringing new values to painting. Russell Drysdale of Melbourne, during his travels in the line of duty with the armed services, found rich scenes to paint and warm human experiences to note and absorb. Perhaps he may be termed leader and foremost exponent of the 'sunburned country' or 'scorched earth' school; indeed, some of his landscapes do show the results of scorching bush fires and drought.

Donald Friend and Francis Lyburner also turned their wartime experiences to good account and in their drawings and paintings one sees the stimulus which the sudden mixing up of different races and temperaments gives to the sensitive mind of the artist.

With the coming of the troubled peace of the 'forties and a wave of new settlers from Europe, a fresh influence was felt. Sali Herman, a Swiss, brought a new approach to the Australian scene, as had his fellow countryman Buvelot in the 1870s. Dr. Arthur Fleischmann brought a well-equipped technique of sculpture and ideas by way of the East, and Michael Kmit, a 'New Australian' who is a bus conductor and who paints successful 'fauvist' compositions and religious subjects, each contributed something to the Australian scene.

The future remains with the new generation of Australians, many of whom have been to Europe since the war and have returned again. These are repre-

sented by James Cant, John Passmore, Sydney Nolan (who has been back again to Europe and returned again to Australia), Albert Tucker (who will shortly give an exhibition in London after several years in Europe), Arthur Boyd and others. A firm approach, not only to Australian subjects, but to all the wide range of sights and impressions, which mark the much shrunk world of to-day offers an unlimited field to the creative mind.

Amongst the allied arts which are being practised in Australia there are decoration, pottery, stage design and industrial art, examples of which are finding their way overseas. Loudon Sainthill is already well known for his designs for Stratford Memorial Theatre and the Old Vic, Kenneth Rowell for his designs for the ballet in London, and William Constable, a capable stage designer who has done good work in Australia for the National Theatre Companies there—these are names which come to mind.

Who are the patrons of art in Australia? To whom must the professional artist look for financial support? They are the business men, directors of large companies, Senates of universities, Boards of hospitals, and learned societies who commission portraits. For nearly 100 years the State Governments have looked after the National Galleries and their schools. Private art societies with or without Royal Charter have purchased many works by local artists and there are numerous contests and prizes offered which threaten to take over the rôle of patron altogether.

The oldest of these is the Archibald Prize for the best portrait of a distinguished Australian. Two or three artists have, over a number of years, won it in succession or alternately. William Dargie has won it not less than eight times and William Dobell won it, and world notoriety, with his portrait of Joshua Smith (a fellow artist). This painting was the object of a court case, when some of the losers took legal action against the judges for misappropriation of trust funds by awarding the prize to a work which (in their opinion) was not a painting but a caricature! The losers lost again!

There are also the Wynne Prize for the best landscape; *The Australian Women's Weekly* annual portrait contest with prizes of over £1,000; the Blake Prize of £200 for the best religious painting, and the Sulman Prize for the best architectural project. The Dunlop Prize has been given for seven years and attracts hundreds of competitors, but a first prize is not always awarded. In 1954 a second prize was shared by two quite well-known artists. These contests do not, of course, represent patronage proper, but they do tend to draw attention to art and to make the general public art-conscious as do the annual open-air exhibitions staged in the Melbourne Botanical Gardens by the *Melbourne Herald* newspaper.

Another kind of art patronage is that of the publisher of art books. No talk on Australian Art would be complete without a word about the late Sydney Ure Smith, a publisher and artist of taste and ideals. The tremendous output of excellently printed books on Australian Art, a quarterly volume on all aspects of art, special numbers devoted to the works of one artist who had reached distinction and the sponsorship of many exhibitions, created a background for the growth of Australian art during a critical period of 25 years.

The work of Sydney Ure Smith should be placed beside that of William Moore and his sponsor George Robertson of the great publishing firm of Angus and Robertson, who produced in 1934 *The Story of Australian Art*, a monumental and invaluable work in two volumes. Posterity will never be able to repay William Moore for his painstaking industry and scholarship.

Going back into history the other important example of patronage of a practical nature was the publication of the *Picturesque Atlas of Australia*. This was a monumental work indeed, both in scope and size. During its production some of the best artists of the day were employed to paint and afterwards to engrave scenes of Australian life. One of these engravers was William Macleod, who afterwards joined the staff of the *Sydney Bulletin* in 1880, and later became its editor and owner. The *Bulletin*, for the first fifty years of its life, was also a great patron of the artist, especially the black-and-white artist, and at one time had on its staff Will Dyson, Phil May, David Low, Norman Lindsay, and 'Hop' (Livingston Hopkins). The *Bulletin* school of writers was equally important (but does not come within the scope of this paper).

#### ABORIGINE ART

I have left any mention of Aborigine art to the last, because it is a separate subject, except where it comes into the story of Australian art, and it only does so in the case where Australian artists have used Aborigine motives or methods of painting in the pursuit of a fresh adventure in the fields of expression. Artists like Margaret Preston or Helen Lempriers have used both the motives and techniques of native art, whereas Elizabeth Durack has used the Aborigine himself as a subject, as did B. E. Minns before her but to a more serious purpose.

The first evidence of a native art in Australia came to light when early explorers discovered rough-hewn lines scored into flat rocks, depicting the outlines of animals. Other carvings of a formal or decorative nature needed the interpretation of later anthropologists to tell their true meaning.

Sir George Grey, in 1837, on an expedition to the centre of Australia, discovered and made drawings of the remarkable Wondina paintings drawn on the under-sides of huge overhanging rock formations which were supposed to be secret meeting places of the tribal mystics.

Later, in 1939, the Frobenius Institute of Frankfurt sent an expedition and made some further discoveries in the Kimberley region of Western Australia and brought back a large amount of these cave paintings in facsimile, some of the drawings measuring 18 feet across. These were shown in London at Australia House in 1950 and created great interest.

Apart from cave paintings of which more have only this year been discovered, the Aborigine has made a speciality of drawing on pieces of bark carefully unrolled from trees. His colours are limited to earths and white and a red ochre, which is not easy for him to obtain and is used a great deal in his *Corroboree* or religious dance. The subjects of his painting are legends told by the old men of the tribes of the fabulous 'dreaming-time' before creation, and a remarkable feature of the drawings when illustrating the spoils of the chase, either of hunting

or fishing, is that the inside structure of the animals is often shown so that their work is now referred to as X-ray drawings, for such is their effect. Decorated spears and boomerangs and ornamental totem poles used for esoteric ceremonies are often elaborate and most inventive.

There is another phenomenon in Australian art, and that is the work of the Arunta tribes of Central Australia, which owes nothing to the art of their ancestors. They owe it to one Rex Battarbee, an Australian artist who went on a painting expedition to the districts near the Hermanberg Mission not far from Alice Springs and there was watched by one Albert Namitjira, a camel boy who was much taken by what he saw. There on a small piece of paper, in miniature, were the purple mountains and the ghost gums which he had seen all his life, but never before transferred to a piece of paper. Albert begged some colour and brushes from the mission Fathers and tore the side from a cereal packet and disappeared into the desert. Later he returned with a very creditable copy of what he had seen in nature in water-colour on the back of the same cereal packet. On the next visit, Batterbee was shown the effort and undertook to help Albert to run his colours to greater effect on a better quality of paper.

Albert did not need much instruction; he had grasped the general principle on the first showing. Albert went on painting everything in sight, his fame spread to other tribesmen, they wanted to try, so Albert's son, his cousin, but none of his aunts, all tried their hands and soon the whole tribe was busily painting. All the work was of a general high level of academic excellence, if a little like Mr. Batterbee's.

Some years later the legend got about and the smart boys of Sydney and Adelaide, not to say Melbourne, began buying up Albert's and his tribesmen's work. The first exhibition netted about £3,000. This was when authority stepped in. The Department of the Interior, through its Director of Native Affairs, saw that all the money thus collected was held in trust for the natives, who had very little need for it and, indeed, not much knowledge of its meaning. Albert was given a truck to go out on his forays, but he preferred a donkey; he was given a beautiful caravan with a chromium yale lock, but he preferred to sleep *under* it.

The popular enthusiasm for the work of the Arunta tribe, which now has its own Arunta Arts Council, took some of the conceit out of the artists in the big cities, who did not like to think that art could be learned so quickly by people so primitive. It also enraged the 'moderns', who were disgusted that primitive peoples could forsake their traditional arts and crafts and produce something very like Edward Lear, when they should in fact be producing something like Picasso.

What will be the future of these Arunta artists? They are moving more and more into remote parts as the Woomera rocket site enlarges its range, some of them being absorbed into the white man's culture and economic pattern. The old men are becoming too old to paint on bark, and the younger men are not interested to learn, but take very kindly to football (Australian Rules). So there you have the tragedy of Australian aborigine art. I hope I have not painted the picture too lightheartedly.



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## DISCUSSION

SIR SELWYN SELWYN-CLARKE, K.B.E., C.M.G., M.C. (Chairman, Commonwealth Section Committee): Would our lecturer tell us how Max Meldrum would reconcile his rather interesting theory of perspective with, for example, a landscape that one might see in the Snowy Mountains, with lots of snow in the foreground and some very leaden snow clouds in the background? I was interested to hear from our lecturer that Meldrum himself had placed Velasquez the first of his group of some six, I think it was, world-famous artists, because some little time ago I was listening to a former President of the Royal Academy, Sir Gerald Kelly, who maintained that Velasquez was, in fact, the greatest world artist of all time and that his picture *The Maids of Honour* in Madrid was the finest picture in the world. It is rather interesting to know that his ideas in this respect are shared by Meldrum. The last point I should like to ask the lecturer concerns the reference he made to Meldrum's tone, form and colour concept. I realize that form came first, that colour came second, and this tone is a relatively modern idea, about one thousand years old, so it surprises me that Meldrum puts tone as the most important part of an art product. Perhaps the lecturer could explain?



THE LECTURER: I would rather call on someone else who has been brought up in that school. I think Mr. Veal could answer it. Mind you, choosing Velasquez was my idea, I do not know which he favoured first. I know he had a great respect for Raeburn as well. Also the question of painting in tones is highly complicated and, as I say, it has taken him three or four hundred pages to expound this in his book, but perhaps Mr. Veal will say a few words about it.

MR. HAYWARD VEAL: I must congratulate Mr. Finley on what I do think was a very good survey of Australian Art. On this question of Meldrum's theory that the foreground of the picture is darker, and the light of the sky the lightest of all areas of the painting, I am afraid that is not so. For instance, in the painting of the landscape by Meldrum shown here the lamp posts, which were quite close, were the lightest areas of the painting; in fact, they were lighter than the sky. Meldrum was concerned with the objective analysis of visual appearances, what he called the science of appearances, and not with story telling as evident in the modern Australian painting shown this evening of *Joe's Café*; a work in the modern idiom yet it is still an 'every-picture-tells-a-story' painting. Meldrum did say tone was the most important factor and was a cultivated quality of more recent understanding than the two other visual components, colour and form. But it would take a long time to settle these questions.

THE LECTURER: Some of Mr. Albert Tucker's pictures have been shown here. I do not think he adheres to any special school but he is a strong individualist.

MR. ALBERT TUCKER: I wish to make an impartial comment on Mr. Meldrum's theories. I knew Mr. Meldrum in Melbourne and had quite a high regard for him as a painter, but I thought that the central point of his belief, his theory, was that art was a product of the stimulation of the optic nerve and that the aim of the artist was to separate all subjective sensations, beliefs, or prior knowledge from the optical sensation. The system which he developed was that this is achieved through a scientific use of tonal values. That is, degrees of brightness put down in the order in which they strike the optic nerve, and that the function of the artist was to strip away everything that interfered with the clear reception of these degrees of brightness on the optic nerve—hence rejecting any idea of story-telling, or philosophy, creed, or idea or any kind of subjective intervention, leaving only a pure, articulated percept.

MR. DONALD BOWEN: May I comment on the question of the development of tone and light which Meldrum enunciated in his book? I have not, unfortunately, read Meldrum's writings nor do I want to be too controversial on this matter, but tonal painting was developed before colour. The historical development of painting, anyway in Europe, was from the linear until the Renaissance when formal relationships were developed. During the seventeenth century the great masters, for instance Rembrandt, Velasquez, Hals, developed tonal relationships and, finally, the interpretation of light by means of colour was made by the Impressionists.

I should like to make one point about the greatest area of light which in nature is obviously the sky. Ruskin, in *Modern Painters*, is very firm about this when he is writing at great length about Turner, and he advises his reader, if he does not believe him, to take a piece of paper and compare it with the sky outside. He will then see how dark the paper is.

THE LECTURER: I think Meldrum did approach this matter in a fairly fresh way as an individualist. I do not think his theory was based on the theories of other artists. I think he just went straight out for perception and expression by tone and light areas. I do not know of any other artist who has made such a strong point of this theory.

MR. DUDLEY GLASS: Why, in the lecturer's opinion has portrait painting not developed so much as landscape art in Australia; does it mean that in the old world something does develop and in a new country it does not?

THE LECTURER: If I have given that impression I am afraid it is not a true impression. I think there is just as much emphasis on portrait painting, but the artists perhaps were not so spectacular—except in the case of Drysdale who used people as a part of his creed; whatever he painted he painted interesting people. Drysdale, and of course the great portrait painters Longstaff and Lambert, and Wheeler and George Bell—all these painters produced a tremendous wealth of pictures. You find, as I said, that most of the galleries and museums and universities are crammed with very fine portraits by Australian artists.

THE CHAIRMAN: We are very grateful to Mr. Finley for his excellent and most informative paper and for answering all your questions. I am glad that it gave rise to such an erudite discussion into which I would not dare to enter. Mr. Finley's paper has been very interesting to me personally, because I spent most of my life in young countries of various kinds and one always watches for the moment when artists in a young country cease to draw entirely on the inspiration of the lands from which they come and in a way imitate, and start to draw their strength quite suddenly from the environment in which they find themselves. Australia reached that stage a long time ago and I was particularly interested in Mr. Finley's remark about the 'New Australians'. I expect another enlarging process will now begin which will result in an even greater variety and more vigorous growth in Australian art. Thank you very much Mr. Finley.

*A vote of thanks to the Lecturer was carried with acclamation.*

SIR SELWYN SELWYN-CLARKE: Mr. Chairman, before you close the meeting I should like to say how warmly welcome everyone is this evening, and especially those artists who have so kindly brought some of their paintings, and Dr. Arthur Fleischmann for the quite remarkable carving in 'Perspex' which I should like to put in my pocket and run away with! Sir, we are very grateful indeed to you for presiding at this very interesting address. And now I am going to ask you all to join with me in according a hearty vote of thanks to our chairman, Mr. Bradley.

*A vote of thanks to the Chairman was carried with acclamation, and the meeting then ended.*

## GENERAL NOTES

### COUNTRY INDUSTRIES EXHIBITION

We hear all too often of the invasion of the countryside by the townsman. We read the warnings to respect the crops, to use the litter bins, to shut the gates. . . . In spite of this the town spills over. On what was once 'green belt', trading estates grow up, a bit more of the 'country' vanishes, victim of the town. Yet still the 'country' remains inviolable, remote, an intangible myth that only the few ever get to know. This myth the Rural Industries Bureau has been for a long time trying to dispel. In the countryside more and more craftsmen and small industries are becoming aware of the existence of a body of technicians actually paid by the Government to listen to their troubles and advise them in their difficulties. But the townsman is only dimly aware of this organization, and to widen his vision the Rural Industries Bureau has this year reversed the invasion, and brought the country to his doorstep. By courtesy of the L.C.C., that monster of townsmanship, the Bureau recently transformed a corner of a London park, and displayed to all who wished to see the range of its activities. It came therefore as a surprise to discover that the idea of this

advisory service has existed in one way or another since 1909, when the Development Act of that year was designed to promote the economic development and the welfare of the countryside. Hamstrung by the First World War and the General Strike, the Rural Industries Bureau was created as a kind of first-aid society to combat the ills of a depressed agricultural population. The Second World War emphasized the indispensable skill of the small agricultural workshop and working blacksmith, and loans for equipment and instruction in modern techniques were a vital feature of the Rural Industries Service at that time. Post-war developments have brought the wheel almost full-circle; the service is aimed again at promoting and sustaining traditional country industries, the potter, the brickmaker, the boat builder and the thatcher, whilst it may well have another task: to encourage the development of new country industries, such as food processing or seed packing, so that there is work in the countryside to keep the younger generation, particularly the womenfolk of the agricultural community, employed, prosperous and still rooted in an atmosphere conducive to a stable family life—not adrift in the city.

The R.I.B. too has an educational function, and tries where traditional crafts exist, to raise the standards of design and teach modern techniques. Its workshops at its headquarters experiment and produce new designs which are available on request to the countryman, who may be immensely skilled with hand and eye, but is not versed in the mysteries of good modern design.

It followed therefore that at Holland Park we found these colourful pavilions full of contrasts. A red machine grazed on the dusty London herbage. Rough terracotta garden pots rubbed shoulders with the sophistication of the glazed and textured dishes of the studio potter. We could see the range of natural slates and building stones of the British Isles, some no longer in use because the widespread knowledge that they still exist has been lost. We could rediscover the mellow and superior quality of the hand-made brick, we could study the charming carved roses, swans and cows on the lovely wooden butter pats we still make, and then turn round to confront a hairy object which turned out to be the inner skin of a plastic dinghy. This is the kind of shock the R.I.B. rather tends to administer. For its function is not to preserve the dying craft, nor to make life easier for the escapist who wants to weave tweed on a hand-made loom in a waterless cottage. These crafts will survive just in so far as their value is real and related to life. But the 500 boat yards which build the small boats, beloved of the English, vital to the Admiralty, these must at all costs be taught the techniques of to-day, even if the dinghy made in a mould of fibre glass and polyester resin is not so romantic nor so satisfying as the solid clinker built hull.

This is not to deny the value of the artist craftsman, nor is the purpose to transform the village blacksmith only into an efficient engineer. It is rather to try and bridge the gap between the young artisan ineffectually twisting his iron to copy a roseleaf, and the fitter at work on the jet plane in the air base down the road. It is to educate the artisan to the point where his grilles, if conceived logically in the spirit of the age would be suitable for a new airport. The present is the time we live in, not a nostalgic past.

Can we conceive a future when the fitter, after working on his jet, would love to use his artistic skill in the creation of a cathedral? This is truly a civilized aim, but unfortunately the twentieth century does not yet specialize in civilization.

SYLVIA POLLAK

## OBITUARY

We record with regret the death, on 3rd June, at the age of 69, of Dr. L. H. Lampitt, Director and Chief Chemist of J. Lyons & Co.

Leslie Herbert Lampitt, D.Sc., F.R.I.C., was educated in Birmingham, at the Old Technical School and the University, where he gained first-class honours in

chemistry and bio-chemistry. In 1911 he was appointed chief chemist of La Meunerie Bruxelloise in Brussels. After service in France in the First World War, in 1919 he founded the research laboratory of J. Lyons & Co., and became widely known as a specialist in food hygiene. He was honorary secretary of the British National Committee for Chemistry, a Past President of the Society of Industrial Chemistry, and Honorary Treasurer of the International Union of Pure and Applied Chemistry.

Dr. Lampitt was elected a Fellow of the Society in 1934, and had contributed a number of distinguished lectures to its proceedings. On the 16th January, 1936, he read a paper to the Society on 'Food—and the World'; in April, 1940, he delivered the Cantor Lectures, on 'Science and Food'; on 4th December, 1946, he delivered the Sir William Jackson Pope Memorial Lecture, on 'Sir William Jackson Pope: His Influence on Scientific Organization'; on 17th November, 1954, he delivered the E. Frankland Armstrong Memorial Lecture, on 'Science and Food Production'.

### NOTES ON BOOKS

METHODS OF BOOK DESIGN. By Hugh Williamson. O.U.P., 1956. 45s.

As Mr. Williamson's own excellent lists show, the number of books available on aspects of typography is now considerable. It is something therefore to be able to give an unreserved welcome to this work, whose long period of preparation is aptly reflected in its weight (the quality of the paper and binding is the direct cause of this, however), and its air of maturity. Mr. Williamson began to write this book when he was in a publishing house, and he finished it while he was with a printer, the Oxford University Press. There is no doubt that this experience of both sides of the fence, for fence it unfortunately is, has been of the greatest service to the book, since thence springs the particular basic approach without which it would be just another assembly of facts and illustrations.

This approach is simply stated by the book's full title, *Methods of Book Design: The Practice of an Industrial Craft*. Such a concept is not new, but it is an excellent thing to have it both preached and practised throughout the 444 pages of a book whose facts and illustrations are in any case so well marshalled. As Mr. Williamson says (with a side-glance at Moxon, 1683), book design is a synthesis of mechanic exercises, since one cannot escape from the fact that in all but a few ivory-tower cases the materials of all books must be made, and the construction carried out, in industrial establishments. Very much to the point, then, are such aphorisms as 'an effective control of costs is the basis of industrial design' . . . 'The importance of aesthetics in book design tends in any case to be overrated. An hour spent in planning which makes possible a perfect impression of text type on paper is worth two hours of searching for an original and striking arrangement for the title-page . . .'

It is interesting to note, however, that this excellent book on 'the practice of an industrial craft' has been written by one who is in a sense a renegade from printing. A generation ago it was a commonplace that only those outside the industry were articulate, but there are now healthy signs that some of the ideas on this particular craft are coming from the industry itself. It would be a sad day for printing as a craft, and ultimately for the graphic arts themselves, if the aspects of typography and book design discussed by Mr. Williamson were to pass entirely out of the hands of those who construct the book. This would lead to a worsening of the present situation in which most printers are like speculative builders, who are capable of erecting a watertight but supremely uninspired single-storey residence if left to themselves, and capable of building a house if compelled to do so by an outside force. It is to be hoped therefore that Mr. Williamson's carefully directed book, which can in any case be

used with profit by the initiated, will, as far as beginners are concerned, be as much read in technical schools as in the rooms of bright young publishers.

MICHAEL OLIVER

ISLAMIC ART. By Ralph Pinder Wilson. London, Ernest Benn, 1957. 105s.

ISLAMIC POTTERY. By Arthur Lane. London, Faber, 1956. 25s

Ralph Wilson's introduction to *Islamic Art* provides an analysis of artistic motifs, an explanation for their generally non-humanist character, and an outline of the historical background, a complicated subject which he weaves into his text admirably. Its range is, of course, wider than Arthur Lane's introduction to the Hitchcock catalogue. Moreover, it continues the account, as indeed it should, to include Hispano-Mauresque and Turkish pottery, Mughal painting, Anatolian rugs, and Spanish and Sicilian silks and satins. The unity of artistic feeling and craft skill persisted beyond the mediæval period, and over an area which extended from India to the Caucasus, from Samarkand to Spain.

Mr. Wilson's book consists of a brief text and one hundred plates reproduced in full colours. The latter, printed in France, are of excellent quality and may be regarded as near-facsimiles. Each shows a pot, a tissue, or a miniature which is a masterpiece in its kind: each challenges mind and eye by its mastery over pattern and colour.

One is astonished at the fertility of invention displayed by the Islamic decorator using quite a restricted range of motifs, his command over spatial arrangement, his skill in relating 'subject' to script and ornament (in fact making them one), the 'rightness' of his conventions, and the consummate ease of his execution.

Nothing the Chinese produced excelled in beauty the black-under-turquoise Rakka vase (pl. 17), the Persian bowl painted in the 'minai' style (pl. 26), or the Turkish polychrome dish (pl. 43). The Islamic artist was supreme as a decorator, and his supremacy is revealed as much in his tact, as his skill. Receptive to foreign influences, he transformed his borrowings into something stamped with unmistakable character which is apparent alike in textiles, rugs and pictures.

Flowers were beloved by the Islamic artist. Barred by a creed which frowned upon humanistic imagery he lavished his talents upon God's lesser creation. His carpets become rich pools of colour spangled with flowers. Even when his motifs are abstract or near-abstract in character he produces the effect of a myriad-tinted garden. The miniature of Prince Humay and Princess Humayum in a moonlit garden (pl. 98) must surely be one of the most impersonal and least passionate of love-scenes in art, yet the blossoming trees and plants exude a magic stronger and more subtle than that of realist European art.

Throughout this century of Islamic pictures one is held enthralled by the exquisite taste and poetry of the Islamic craftsman and his authority as a designer.

If there are only 18 pages of text in *Islamic Art*, Mr. Lane's essay on the collection of Sir Eldred Hitchcock is even briefer. *Islamic Pottery* is a catalogue of choice specimens of pre-fifteenth century near-Eastern ceramics, seventy of which are illustrated, eight of them in colour (and good colour at that). Mr. Lane's nine-page introduction is a model of brevity, clear exposition and scholarship. The appeal of Islamic ceramics is, as Sir Eldred points out 'eminently to the sensibilities', and this book has been issued in the hope that it 'may provide a stimulus . . . to a wider public'. The aim is laudable but unlikely of achievement. The subject is somewhat specialized for one thing; for another, half-tone illustrations however good can never convey the sensuous beauty of glaze and shape. This book, however, will no doubt be much enjoyed by the connoisseur and collector, by people in other words who already know something about the 'feel' of pots.

REGINALD G. HAGGAR



## FROM THE JOURNAL OF 1857

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THE SOUTH KENSINGTON MUSEUM  
(Precursor of the Victoria and Albert)

This Museum will be opened on Saturday next, the 20th inst., by Her Majesty The Queen, and the public will be admitted both in the daytime and the evening, on and after Wednesday the 24th inst. Besides the various collections of architecture, sculpture, patented inventions, etc., the Sheepshanks pictures will be exhibited in the new gallery erected expressly to receive them. The admission of the public to the museum, lighted up in the evening, is the first experiment of the kind with a public institution, and it is hoped will be acceptable to those who work in the daytime.

The Committee of Council on Education, under whose direction is the Museum, have sanctioned the following rules for the admission of the public.

1. The collections of objects relating to education, architecture, and trade, of pictures, sculpture, ornamental art, and models of patented inventions, will be open to the public daily, from 10 till 4 in the daytime, and from 7 to 10 in the evening on Mondays and Thursdays, except during the appointed vacations.

2. On Mondays, Tuesdays, and Saturdays, and daily during the Easter and Christmas weeks, the public will be admitted free; but on these days, books, examples, models, casts, etc., cannot be removed for study.

3. On Wednesdays, Thursdays, and Fridays, the public will be admitted on payment of 6d. each person. This sum during the day-time will enable any person to consult any books, diagrams, etc., in the collections of education and to copy any article in the collections of art; except modern paintings, for which special permission in writing must be obtained. In the evening works cannot be removed. An annual ticket of admission to all the collections, morning and evening, may be obtained for 10s.

4. Sticks, umbrellas, parcels, etc., must be left at the doors.

5. Except the fees above mentioned, no fee or gratuity is to be received by any officer of the department from any person.

6. The library of art is open every day from 11 a.m. to 9 p.m., except Saturday, when it is closed at 4 p.m., and the usual vacations.

7. All registered students of the Central School of Art have free admission to the library. Occasional students are admitted upon payment of 6d., which will entitle them to entrance for six days from the day of the payment of the fee, inclusive: a monthly ticket may be obtained for 1s. 6d., and an annual admission for 10s.

8. Refreshments and waiting rooms in a special building have been erected, and presented to the public, by the commissioners for the Exhibition of 1851. They are under the management of Mr. G. Withers.

9. The General Omnibus Company have arrangements in progress to convey passengers to and from the Museum and all parts of the metropolis, every half-hour at least.